

A  
New Instruction  
for the  
**PIANO FORTE,**  
Containing the  
Fundiments of Music  
Explained in a concise manner  
and a  
**SETT OF LESSONS**  
*Calculated to establish*  
— THE —  
**True Method of Fingering**  
And afford an agreeable  
**STUDY FOR PUPILS,**  
*Composed & Arranged, by*  
**C. MEINEKE.**

**REVISED & ENLARGED BY THE AUTHOR.**

*Third Edition.*

*Price, £1. Nett*

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*W. M. L. S.*

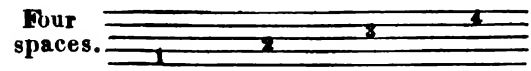
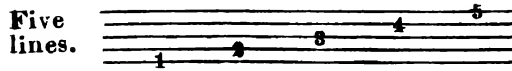
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# THE RUDIMENTS OF MUSIC.



## Of the Notes

They are C. D. E. F. G. A. B. C. and are placed on a Stave of Five Lines and Four Spaces.



**Ledger lines** are those which are added above and below the Stave when more than Nine Notes are wanted. Two Staves are used for the Piano Forte.. The Upper for the Treble and the Lower for the Bass Notes.

## Of the Clefs

At the beginning of each Stave a Clef is placed. The Clefs used for the Piano Forte are the Treble or G Clef  placed on the Second line. And the Bass or F Clef  which is placed on the Fourth line.

On the lines. On the spaces. Ledger lines above. Ledger lines below.

Treble.

Bass.

E G B D F F A C E G A B C D E F D C B A G F E

G B D F A A C E G B C D E F G A F E D C B A G F

## The Gamut and the Finger-board.

N.B. The two white notes in the following are Clef notes.

Treble.

Bass.

1st Octave. 2nd 3rd 4th 5th 6th

F G A B C D E F G A B C D E F G A B C D E F G A B C D E F G A B C D E F G A B C

F G A B C D E F G A B C D E F G A B C D E F G A B C D E F G A B C

Bass or left hand

Treble or right hand.

## The Intervals.

a Second. a Third. a Fourth. a Fifth. a Sixth. a Seventh. an Octave.

In order to obtain a knowledge of the Key-board — Observe there are to every Octave seven long or white Keys and five short or black keys. The white keys are C. D. E. F. G. A. B. C. The first white key below or to the left of the groupe of two black keys is called C, and the first below the groupe of three black keys is called F.

## The Scale or Gamut.

### The Diatonic Major Scale of C.



### The Chromatic Scale.



The progression from one key to the next is called a Semitone.

## Flats & Sharps.

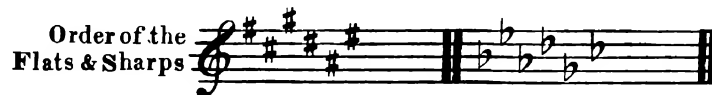
A sharp  $\sharp$  placed before a note raises it a Semitone and signifies that the next key ascending will be struck whether a black or white key.


A flat  $\flat$  on the contrary signifies to descend a Semitone.

A double sharp  $\sharp\sharp$  raises the note before which it is placed a whole tone.


A double flat  $\flat\flat$  lowers the note before which it is placed a whole tone.

A natural  $\natural$  restores the flat or sharp notes to their original state.





Of triplets or triols — Three Notes equally divided forms a Triplet or Triol and lasts no longer than two; generally a 3 is placed over them thus 

The double bar  $\parallel$  separates pieces, and when dotted  $\parallel\cdot$  signifies to repeat the strain.


The pause  $\frown$  denotes a suspension of sound. — When this mark is placed before a chord thus,  the notes are played successively beginning with the lowest.

The reference  $\S$  Da capo al segno, directs to return again to this mark.

Points marked over notes signify to play them short or staccato 

A slur  $\frown$  over notes signifies to play them very connected and even 

## Of Graces.

The appoggiatura is a small note placed before a large one thus,  and is only one half its duration — this note is usually emphasized



Sometimes the Appoggiatura is short.



If the Appoggiatura stands by a double note it is struck with the lower one



The shake.

The turn.





Characters of the Notes

A Semibreve



is equal to two Minims



or four Crotchets or



Eight Quavers or



Sixteen Semiquavers or



Thirty two Demisemiquavers



A Minim



is equal to two Crotchets



or four Quavers or



Eight Semiquavers or



Sixteen Demisemiquavers or



Thirty two Semidemiquavers



A Crotchet



is equal to two Quavers or



Four Semiquavers or



Eight Demisemiquavers



Sixteen Semidemiquavers



A Quaver



is equal to two Semiquavers or



Four Demisemiquavers



A Semiquaver



is equal to two Demisemiquavers



## Dots after notes

A Dot placed after a note makes that note half as long again.—Thus

a Semibreve	a Minim	a Crotchet	a Quaver
-------------	---------	------------	----------

is equal to 3 Minims    is equal to 3 Crotchets    is equal to 3 Quavers    is equal to 3 Semiquavers

A double dot after a note makes it three quaters as long again, the second dot being half the length of the first one.

## Of Rests

Semibreve Rest	Minim	Crotchet	Quaver	Semiquaver	Demisemiquaver
----------------	-------	----------	--------	------------	----------------

The slur placed over two notes of the same degree, unites them into one, the last note is not struck again but the length is preserved.

## Of Time

Every Piece of Music is divided into separate parts called Bars, and the time or length of the Bar is marked at the beginning of every Piece.—The principal Expressions of Time are as follows:

**C** Common Time or Four Crotchets in a Bar.—  $\frac{2}{4}$  or Two Crotchets in a Bar.—  $\frac{3}{4}$  or Three Crotchets.—  $\frac{3}{8}$  or Three Quavers —  $\frac{6}{8}$  or Six Quavers.

## Of Fingering.

The seat should be opposite the Centre of the Instrument, sufficiently high, so that by the curving of the Fingers (which gives a rounded form to the hand) the Elbow is rather above the hand. The hand should be kept straight over the Keys neither inclined the one way nor the other.—The Wrist must not be permitted to sink down, but on the contrary, as the arm supports the hand, the hand must again support the fingers.—The less the motion of the arms, the hands, wrists and fingers the better.—The fingers should cover the Keys before they are touched and then not lifted high but gently withdrawn.

## Major Scales

## Minor Scales

7

This page contains seven rows of piano scale exercises, each consisting of a Major scale and a Minor scale. The scales are labeled C, G, D, A, E, B, and F#.

- Row 1: C Major and C Minor**
  - C Major:** Treble clef, C4 to C5. Fingering: 1 2 x 1 2 3 4 3 2 1 x 2 1 x 1 2 x 1 2 3 4. Bass clef, C3 to C4. Fingering: 4 x 2 1 x 2 1 x 2 1 x 1 2 x 1 2 3 4.
  - C Minor:** Treble clef, C4 to C5. Fingering: 1 2 x 1 2 3 4 3 2 1 x 2 1 x 1 2 x 1 2 3 4. Bass clef, C3 to C4. Fingering: 4 3 2 1 x 2 1 x 2 1 x 1 2 x 1 2 3 4.
- Row 2: G Major and G Minor**
  - G Major:** Treble clef, G4 to G5. Fingering: 4 x x x x x x x x x x x x x x x x. Bass clef, G3 to G4. Fingering: 4 x x x x x x x x x x x x x x x x.
  - G Minor:** Treble clef, G4 to G5. Fingering: 4 x x x x x x x x x x x x x x x x. Bass clef, G3 to G4. Fingering: 4 x x x x x x x x x x x x x x x x.
- Row 3: D Major and D Minor**
  - D Major:** Treble clef, D4 to D5. Fingering: 4 x x x x x x x x x x x x x x x x. Bass clef, D3 to D4. Fingering: 4 x x x x x x x x x x x x x x x x.
  - D Minor:** Treble clef, D4 to D5. Fingering: 4 x x x x x x x x x x x x x x x x. Bass clef, D3 to D4. Fingering: 4 x x x x x x x x x x x x x x x x.
- Row 4: A Major and A Minor**
  - A Major:** Treble clef, A4 to A5. Fingering: 4 x x x x x x x x x x x x x x x x. Bass clef, A3 to A4. Fingering: 4 x x x x x x x x x x x x x x x x.
  - A Minor:** Treble clef, A4 to A5. Fingering: 4 x x x x x x x x x x x x x x x x. Bass clef, A3 to A4. Fingering: 4 x x x x x x x x x x x x x x x x.
- Row 5: E Major and E Minor**
  - E Major:** Treble clef, E4 to E5. Fingering: 4 x x x x x x x x x x x x x x x x. Bass clef, E3 to E4. Fingering: 4 x x x x x x x x x x x x x x x x.
  - E Minor:** Treble clef, E4 to E5. Fingering: 4 x x x x x x x x x x x x x x x x. Bass clef, E3 to E4. Fingering: 4 x x x x x x x x x x x x x x x x.
- Row 6: B Major and B Minor**
  - B Major:** Treble clef, B4 to B5. Fingering: 4 x x x x x x x x x x x x x x x x. Bass clef, B3 to B4. Fingering: 4 x x x x x x x x x x x x x x x x.
  - B Minor:** Treble clef, B4 to B5. Fingering: 4 x x x x x x x x x x x x x x x x. Bass clef, B3 to B4. Fingering: 4 x x x x x x x x x x x x x x x x.
- Row 7: F# Major and F# Minor**
  - F# Major:** Treble clef, F#4 to F#5. Fingering: 4 x x x x x x x x x x x x x x x x. Bass clef, F#3 to F#4. Fingering: 4 x x x x x x x x x x x x x x x x.
  - F# Minor:** Treble clef, F#4 to F#5. Fingering: 4 x x x x x x x x x x x x x x x x. Bass clef, F#3 to F#4. Fingering: 4 x x x x x x x x x x x x x x x x.

## Major Scales with Flats.

## Minor Scales with Flats.

The following scales are presented in pairs (Major and Minor) for each key signature:

- F Major / F Minor:** Treble and Bass clefs. F Major has one flat (Bb). F Minor has two flats (Bb, Eb). Fingerings and breath marks (x) are indicated.
- Bb Major / Bb Minor:** Treble and Bass clefs. Bb Major has two flats (Bb, Eb). Bb Minor has three flats (Bb, Eb, Ab). Fingerings and breath marks (x) are indicated.
- Eb Major / Eb Minor:** Treble and Bass clefs. Eb Major has three flats (Bb, Eb, Ab). Eb Minor has four flats (Bb, Eb, Ab, Db). Fingerings and breath marks (x) are indicated.
- Ab Major / Ab Minor:** Treble and Bass clefs. Ab Major has four flats (Bb, Eb, Ab, Db). Ab Minor has five flats (Bb, Eb, Ab, Db, Gb). Fingerings and breath marks (x) are indicated.
- Db Major / Db Minor:** Treble and Bass clefs. Db Major has five flats (Bb, Eb, Ab, Db, Gb). Db Minor has six flats (Bb, Eb, Ab, Db, Gb, Cb). Fingerings and breath marks (x) are indicated.

The Key of Db Minor is seldom used as Composer generally write in C# Minor.

## R.H. Ascending with Sharps.

## Descending with Flats.

## L.H. Ascending with Sharps.

## Descending with Flats.

The following scales are presented in pairs (Ascending and Descending) for each key signature:

- Ascending with Sharps:** Treble and Bass clefs. Ascending scales use sharps (F#, C#, G#, D#, A#, E#). Descending scales use flats (Fb, Cb, Gb, Db, Ab, Eb). Fingerings and breath marks (x) are indicated.



# EXERCISES.

1

2

3

4

5

No. 1.

Andante.

Nº 2.

2.

[illegible]

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has four measures, and the second system has three measures. The piano part features a melody with various fingerings (1, 2, 3, 4) and rests. The voice part features a melody with various fingerings (1, 2, 3, 4) and rests. The lyrics "The Rose Tree" are written below the voice part.

**Waltz.**

Waltz.

No. 4.

The musical score for No. 4, a Waltz, is presented in two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features various fingerings (1-4) and articulations (accents, slurs). The piece ends with a repeat sign.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The melody consists of a series of eighth and sixteenth notes, with some triplets and slurs. The accompaniment consists of a steady eighth-note pattern in the left hand. The score is divided into two systems, each with a repeat sign at the end.

**Allegretto.**

*Allegretto.*

Violino

Piano

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with eighth and sixteenth notes, including triplets and slurs. The bass staff provides a simple accompaniment with quarter and eighth notes. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes fingerings (1-4), breath marks (x), and repeat signs.

# Blue Bells of Scotland.

11

No. 6. *Andante.*

No. 7. *German Air. Allegretto.*

No. 8. *The lively dance. Allegro.*

## Pastorale.

No.  
9.

Andante.

D.C.

## Life let us cherish.

No.  
10.

Andante

D.C.

## Fra Diavolo Dance.

No.  
11.

# Vestris Gavotte .Allegretto.

13

Nº  
12.

## Air by Rossini

Nº  
13.

## Gaily the Troubadour.

No.  
14.

## Tyrolian Air.

No.  
15.

## Russian Air.

No.  
16.

Ballet from Gustavus.

15

No.  
17.

Since then I'm doom'd.

No.  
18.

Nina Pastorale.

No.  
19.

16

## Gallopade.

No.

20.

## Andantino.

No.

21.

No.

22.



A musical score for the song "The Rose Tree". The score is written for piano (p) and features a treble and bass clef. The key signature is one flat (B-flat). The melody is in the treble clef, and the accompaniment is in the bass clef. The score includes a repeat sign with first and second endings. The first ending leads back to the beginning, and the second ending leads to the final measure. The melody is marked with a forte (f) dynamic. The accompaniment is marked with a piano (p) dynamic. The score is titled "The Rose Tree" and is attributed to "J. S. G. & Co. Boston".

1 2 4 1 2 1 2 4 2 1

**Trio.**

*dolce*

A musical score for the song "The Rose Tree". The score is written for piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a series of chords in the right hand and a melodic line in the left hand. The voice part consists of a single line of music. The score includes a double bar line and the instruction "D.C." (Da Capo) at the end.

[illegible]

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a five-line staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody consists of 16 measures. Above the staff, there are fingerings (1-4) and breath marks (marked with an 'x'). The melody ends with a double bar line and repeat dots. The lyrics "The Rose Tree" are written below the staff, aligned with the notes.

Rousseau's dream. Andante.

No. 24.

A musical score for a piano piece titled 'Rousseau's dream. Andante.' The score is for a single melodic line, likely for a piano. It is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked 'Andante'. The piece is numbered 'No. 24.' in the top left corner. The music consists of a single melodic line with various note values, including eighth and sixteenth notes, and rests. There are several fingerings indicated by numbers 1 through 4. The piece ends with a double bar line and a repeat sign.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff. The key signature is one flat (B-flat), and the time signature is 3/4. The melody consists of several measures, some of which are marked with fingerings (1, 2, 3, 4) and breath marks (x). The piece concludes with a double bar line and the instruction "D.C." (Da Capo).

## La Chasse. Fra Diavolo.

N<sup>o</sup>. 25.

This musical score is for a piece titled 'La Chasse. Fra Diavolo.' It is numbered 25. The score is written for piano in 6/8 time, with a key signature of two flats (B-flat and E-flat). It consists of three systems of music. The first system has two staves. The second system also has two staves. The third system has two staves and ends with a double bar line and the marking 'D.C.' (Da Capo). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some dynamic markings like '>' (accent) and 'x' (pizzicato).

## Washington's March.

N<sup>o</sup>. 26.

This musical score is for a piece titled 'Washington's March.' It is numbered 26. The score is written for piano in common time (C), with a key signature of one sharp (F-sharp). It consists of three systems of music. The first system has two staves. The second system has two staves. The third system has two staves and ends with a double bar line. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some dynamic markings like '>' (accent) and 'x' (pizzicato).



## A. Minor.



Nº 27.

## C. Minor. Andante.

Nº 28.

## MUSICAL TERMS.

**Adagio**, Slow.  
**Andante**, Rather slow.  
**Andantino**, Gentle and tender.  
**Allegro**, Lively quick.  
**Allegretto**, Slower than Allegro.  
**Affettuoso**, With much feeling.  
**Agitato**, Agitated.  
**Accelerando**, To quicken the Time.  
**Assai**, Very.  
**Ad libitum**, Not restricted by Time.  
**Brillante**, Brilliantly.  
**Cantabile**, In a singing graceful style.  
**Calando**, To make the Time gradually slower.  
**Coda**, a Phrase added to the end of a Piece of music by way of conclusion.  
**Con**, With.  
**Con brio**, With life.  
**Con espressione**, With expression.  
**Crescendo** or *cres*, Increasing.   
**Con spirito** or **Spiritoso**, With Spirit.  
**Con fuoco**, With fire.  
**Con moto**, With commotion.  
**Dolce** or *dol.* Sweet.  
**Da capo**, Begin the Air again.  
**Diminuendo** or *dim*, Diminishing.   
**Espressivo** or *espress*, With expression.  
**Forte** or *f*, Loud.  
**Fortissimo** or *ff*, Very loud.  
**Fine**, The end of a piece.  
**Giusto**, Exact.  
**Grazioso**, In a graceful style.  
**Gaiement**, Lively.  
**Grave**, Very slow.  
**Legato**, A smooth and connected touch.  
**Leggiero** or **Leggieramente**, Lightly.  
**Largo**, Slow time.  
**Larghetto**, Quicker than Largo.  
**Lento**, Slow.  
**Lentando**, Slower than before.  
**Maestoso**, Majestically.  
**Moderato**, Moderately.  
**Molto**, Very or much.

**Ma non troppo**, But not too much.  
**Mezzo** or *mez*, Between.  
**Piano**, *Pia* or *p*, Soft.  
**Pianissimo** or *pp*, Very soft.  
**Poi segue**, Then follows.  
**Presto**, Quicker than Allegro.  
**Prestissimo**, Very quick.  
**Poco**, Little.  
**Piu**, More.  
**Piu mosso**, A little quicker.  
**Perdendosi**, To decrease time and tone.  
**Pastorale**, In a tender and pastoral style.  
**Pomposo**, In a grand style.  
**Quasi**, Almost, As if.  
**Ritardando**, }  
**Rallentando**, } Slacken the Time by degrees.  
**Rinforzando**, or *rinf*, Swelling   
**Sforzando**, or *sf*, A stress on a note.   
**Scherzando** or **Scherzo**, Playfully.  
**Sostenuto** or *Sos*, To sustain every note its full length  
**Soave**, Sweetly.  
**Sotto voce**, Softly.  
**Slentando**, Slackening the time.  
**Smorzando**, To smother or diminish the tone.  
**Siciliano**, Gentle and pastoral.  
**Sempre**, Always.  
**Simplice**, With simplicity.  
**Senza**, Without.  
**Tempo primo**, In the first time.  
**Tenuto** or *ten*, To sustain well the note.  
**Tutti**, All together.  
**Tacet**, Silent.  
**Vivace**, With life.  
**Vivacissimo**, Extremely lively.  
**Volti subito**, Turn quickly.  
**Veloce**, With rapidity.  
**Vigoroso**, Bold, energetic.  
*8va.* To play the notes an Octave higher.  
*loco.* To play the notes as written.  
**Ped** Put down the Pedal  
 \* Relieve the Pedal  
**Al segno** *S*, Go back to this mark.